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**PARIS+ par Art Basel**  
**October 20-22 | 2023**  
Booth B31

**michèle didier** has the great pleasure of participating in Paris+ par Art Basel from 20 to 22 October 2023. We will welcome you on our stand B31.

We will be honoured to present the works of **Philippe Cazal, Jenny Holzer, Kay Rosen** and **Antoni Muntadas**.

These four artists who have committed themselves, not without malice, but also sometimes tragically, to show us the world as we shape and organise it.

They pursue their critical analysis of society. To do so, they use the specific procedures that allow for the promotion and the aesthetic and semantic elaboration that are specific to it.

**Philippe Cazal**

The artist continues his critical analysis of society while deciding to further radicalise his practice. In 1984, he decided to become an "advertising artist" by transforming his name into a logo (1985) in the manner of a "brand image". Philippe Cazal's art then became more like an advertising company, from which he borrowed certain concepts and effective promotional procedures. He then applies his work to a series of different media (signs, objects, posters, adhesives) imitating the communication tools of marketing. A fundamental element in the history of art, the artist's signature occupies a predominant place in Philippe Cazal's work. His own signature, whose graphic charter was elaborated with the help of a graphic design agency, is affixed to his works while being itself a work. Finally, while the use of language is fundamental to his work, his message has perhaps never been better expressed than through his pictorial practice: from Slogans (1999) painted on the walls of exhibition spaces to *Je veux une suite et pas une fin* (2011), modestly executed with a stencil in the rue des Beaux Arts in Paris.

Philippe Cazal's Photographic images initially evoke the sensuality and seduction inherent to the fields of advertising and fashion, to take on political, economic, social and poetic tones. Other works take their roots into the dissolution of the Art in the Market from this time. The artist declares himself as a «fake Company», deploying a marketing strategy, taking art as his main topic and his diffusion his work, by producing posters or promotional leaflets. Conceived as a brand, the artist, his work and his name are irremediably linked into the production process.

The whole of these works produced in the Eighties, attest to a self-critical and free vision of the artist at work. Detached, objective, he situates and evaluates his place in the artistic milieu and in the social context: «I was a painter and sculptor when I decided to be an artist».

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**New address!**

michèle didier  
94 boulevard Richard Lenoir, 75011 Paris, France  
M + 33 (0)6 09 94 13 46  
info@micheledidier.com - www.micheledidier.com

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**Jenny Holzer**

The artist quickly abandoned painting in favour of writing and insisted on the importance of language and the questioning of representation. She is the heir to minimal art and conceptual art, influenced by the discoveries of female writing, freed from patriarchal ideology. She is part of this generation of artists who question both the space of galleries and museums and the role of the subjective and individualistic artist. In the 1970s she was a member of the Colab group and throughout her development she often favoured collaboration with others. Her first solo exhibition was in 1978 (Jenny Holzer painted room: special project P.S.1).

Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including the Venice Biennale, the Guggenheim Museums in New York and Bilbao, the Whitney Museum of American Art, and the Louvre Abu Dhabi. Her medium, whether a T-shirt, plaque, or LED sign, is writing, and the public dimension is integral to her work. Starting in the 1970s with her New York City street posters and continuing through her light projections on landscape and architecture, her practice has rivaled ignorance and violence with humor and kindness.

**Kay Rosen**

Born in 1943 in Corpus Christi, Texas; Kay Rosen lives in New York and Gary, Indiana. Since the 1970s, the American artist has used language as an artistic material. At the crossroads of saying and seeing, she paints words that she arranges in public and private space in different, but often "exaggerated" scales. From the point of view of linguistics, which is the artist's field of training, her works are on the border between humour and poetry. However, there is no gratuitousness in her approach, which aims to shake up the gaze and awaken societal and political consciousness.

In her paintings, drawings, editions, videos, and wall installations the artist approaches language as found material. She identifies the potential in language to become more than it is at first sight, and she modifies scale, colour, composition, media and graphics so that other meanings emerge.

The Weserburg Museum für moderne Kunst (Bremen/Germany) is presenting the first institutional solo exhibition of Kay Rosen in Europe. Coming together here in an impressive manner are minimalist form, aesthetic impact and intelligent contents.

<https://weserburg.de/en/exhibitions/preview/>

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**Antoni Muntadas**

A historical figure of «critical art» and a pioneer in the use of multimedia art, Antoni Muntadas, most often identified by his simple surname Muntadas, has been questioning, since the mid-1970s, the places of expression of power, whether it be the architecture of urban space, the spectacle given by the media universe, or the multiple forms of culture. He uses every medium at his disposal to reveal the rites, codes and hidden issues of communication systems: video, text, photography, sound, posters, books, installations, etc. Muntadas represented Spain at the 2005 Venice Biennale of Contemporary Art with a solo exhibition for the Spanish Pavilion.

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**PRESS RELEASE**  
michèle didier



Philippe Cazal  
*L'ART NE FAIT PAS CRÉDIT*  
1991  
Black adhesive or wall drawing  
Variable dimensions  
Edition of 3 copies  
Courtesy michèle didier

**L'ART NE FAIT PAS CREDIT**

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Philippe Cazal  
*SEMAINE FERMÉE*  
1972  
Removable lettering board, black rubber  
grooved, aluminum frame, white plastic lettering  
33.5 x 24.5 x 2.5 cm  
Unique work  
Courtesy michèle didier

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Philippe Cazal  
*PLUS OU MOINS (Les non-conformistes)*  
1993  
Digital printing on Fine Art Paper  
Cropped image from the 1970's and graphic intervention  
32 x 40 cm  
Edition of 3 copies  
Courtesy michèle didier

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Philippe Cazal  
*GÉNÉRIQUE À LA UNE*  
1994  
Pravda of Moscou newspaper  
59,5 x 42,5 cm  
Edition of 30 copies  
Courtesy michèle didier

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Jenny Holzer  
*Truth Before Power*  
1983-1985, 1996, 2004  
Set of four Inkjet prints  
Signed and numbered on the colophon  
Size of the paper: each 55.6 x 45.1 cm  
Total size of the installation: 55.6 x 180.4 cm (without the 3 intern intervals)  
Size of the image: each 50.2 x 40 cm  
Edition of 40 signed and numbered copies  
Edition #24/40  
Courtesy michèle didier

The four images that make up this work are derived from the paradigms of the artist's aesthetic and of her singular approach to public art, which she creates in the form of projections. In this work, she combines famous satires, poetry and documents from the archives of the American government. The artist reminds us how language can either expose or reinforce the dominant thinking of power.

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Kay Rosen  
*Slyly Lying*  
2018  
Graphite on paper  
61 x 45.7 cm  
Courtesy michèle didier

*Slyly Lying* explores the two words - slyly lying - and discovers within them a pattern that repeats LY three times. The words are slyly disguised as different parts of speech, so the viewer may not realize that they are reading three LIES until the words are isolated and exposed on their own middle line. Lying is usually covert, as the message says, but this drawing refutes that.

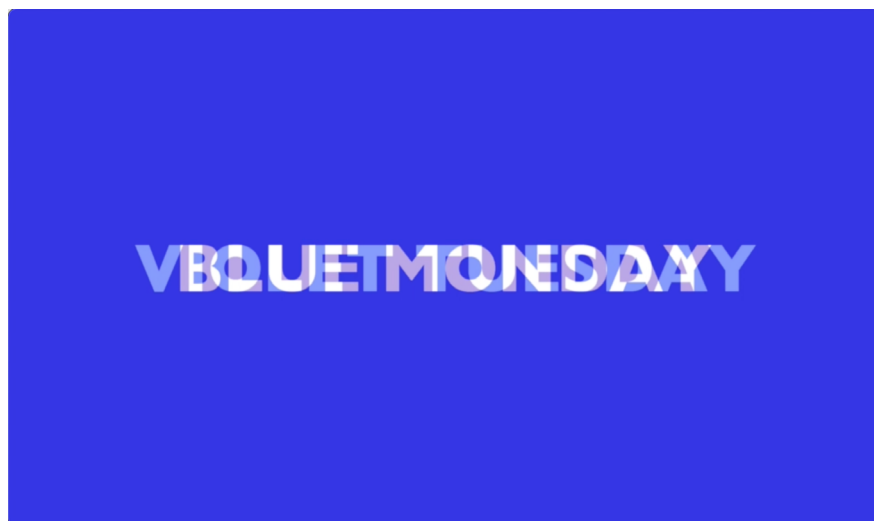
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Kay Rosen  
*Blue Monday*  
1991/2015  
DVD  
9' 13"  
Courtesy michèle didier

*Blue Monday* launches from two systems - the colors in the spectrum (six) and the days of the week (seven). Beginning with Blue Monday, it takes forty-two frames for the combinations (Violet Tuesday, Red Wednesday, and so on) to cycle around to Blue Monday again. Each frame is accompanied by a gentle bell sound, like a toll.

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Kay Rosen  
*Fucking Kings*  
2020  
Metallic acrylic gouache on watercolor paper  
67.6 x 45.7 cm  
Courtesy michèle didier

C, K, and CK all have the same sound in English, so if the word "fuck" is divided after C instead of after K (FUC), the sound of the word doesn't change. Because the K is not needed to pronounce FUC, it can drop to the next line and become part of the suffix -ING. It suggests that there are too many kings, or would-be kings.

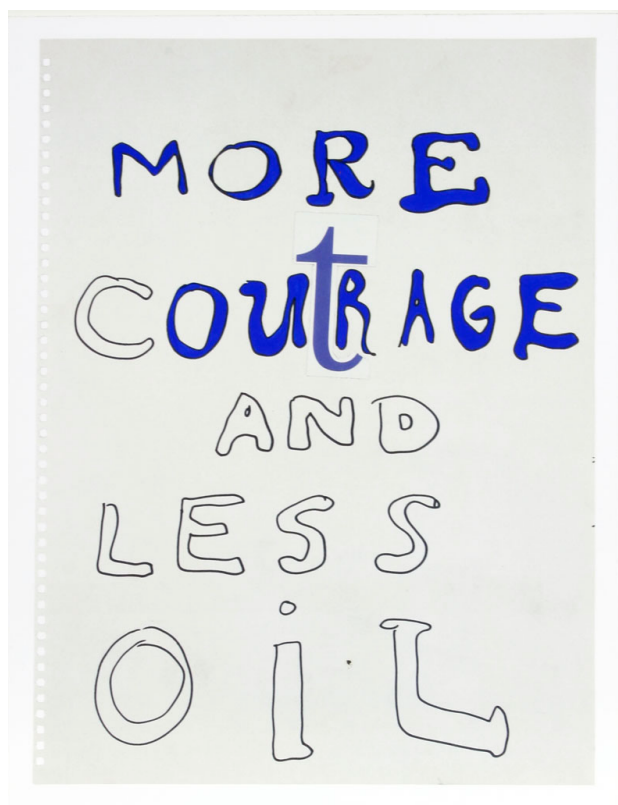
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Kay Rosen  
*More Outrage*  
2002  
Collage - Paint on a found art announcement  
27.9 x 21.6 cm  
Courtesy michèle didier

*More Outrage* (and less oil) was a found Peter Cain announcement for a show at Matthew Marks Gallery in 2002. His message was More Courage and Less Oil. Rosen added blue paint to some of the outlined letters and inserted a T within the word COURAGE to create the new message: More Outrage, in response to global warming and the continued dependence on fossil fuels, which is even more urgent now.

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Antoni Muntadas  
*Ordeal of Picasso's Heirs*  
*The New York Times Magazine. April 20, 1980*  
2012  
Variable dimensions  
DVD stored in a handmade box lined with Frankonia and black velvet silkscreen print and magnetic closure, box: 26.5 x 18.5 x 5 cm  
Photograph reworked by the artist and then burnt onto DVD at a resolution of 575 MB, allowing a maximum print size of 400 x 366 cm  
Limited edition of 9 copies and 1 artist's proof  
The box is numbered and signed by the artist, and comes with a certificate of authenticity.  
Courtesy michèle didier

The work is based entirely on the illustration of a newspaper article with a suggestive title: Ordeal of Picasso's heirs. The photograph was published in The New York Time Magazine on 20 April 1980. Muntadas is concerned here with the right to the image mixed with that of the author, producing a work based entirely on reproduction. The photograph is marketed by the artist with a certificate of authenticity. Muntadas has chosen to distribute it not as a print but as a digital file recorded on DVD. This makes it infinitely reproducible, right up to imposing dimensions, making it possible to produce a 4-metre-wide wall paper from the source image.

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---

## CONTACTS

**michèle didier**  
94 boulevard Richard Lenoir  
75011 Paris  
France

[juliette@micheledidier.com](mailto:juliette@micheledidier.com)  
[info@micheledidier.com](mailto:info@micheledidier.com)

[www.micheledidier.com](http://www.micheledidier.com)

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Open Thursday to Saturday from 2 to 6pm and by appointment.  
M +33 (0) 6 09 94 13 46



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